



EXPRESSIVE SPEECH ACTS IN STAND-UP COMEDY BY RADITYA DIKA

Sintia Dona Nurpadilah¹, Rahayu Ningsih², Pani Noerbayani³ Sri Meiweni Basra⁴

Institut Pendidikan Indonesia
Garut, Indonesia^{1,2,3}

Universitas Islam Negeri Imam
Bonjol Padang, Indonesia⁴

Email:

sintiadonasiregar@gmail.com¹,

rahayuray030502@gmail.com²

paninurbayani746@gmail.com³

srimeiweni.basra@uinib.ac.id⁴

Article History

Submitted 23 February 2024

Revised 6 March 2024

Published 30 March 2024

Abstract

This study delved into the realm of expressive speech acts within stand-up comedy, with a specific focus on Raditya Dika's "Cerita Cintaku" YouTube series. Drawing from John Searle's theoretical framework, which encompassed emotion-showing, mood-indicating, aesthetic judgment, and expressive vocabulary, the research explored the intricate dynamics of linguistic choices and audience responses. Employing a qualitative case study approach, two selected videos were analyzed to unravel the nuanced use of expressive speech acts. The findings shed light on Raditya Dika's comedic craft, emphasizing the interplay between expressive speech, emotional expression, and inherent humor. The abstract underscored the specificity of linguistic elements, provided insights into the chosen methodology, and articulated the interface between Searle's theory and the empirical findings. This research contributed to a deeper understanding of the role of expressive speech in stand-up comedy, offering a unique perspective on audience engagement and comedic impact.

Keywords: Expressive Speech Act, Stand-Up Comedy

INTRODUCTION

Efficient and effective communication guarantees that the recipient comprehends the speaker's intended message (Mey, 2001). A communication process can only be effective and efficient if the speaker uses a language that is comprehensible to the interlocutor. Lack of comprehension by the listener might impede the flow of speech or communication (Wulandari & Harida, 2021; Atmojo & Putra, 2022; Astuti et al., 2023). Therefore, in order to streamline the communication process, speakers should employ a language that is readily comprehensible to the listener (Rini and Wagiran, 2018).

In the broader context of communication, the art of seamlessly conveying messages transforms into a comedic craft on stage, where comedians skillfully navigate language to entertain and connect with their audience through laughter. According to Papan (2012), Stand Up Comedy is an open art form in the sense that it is audience-oriented, and its spirit is obtained from the audiences immediate. Stand-up comedy has become a unique kind of expression that not only entertains but also provides a platform for reflecting on society laughter. From this opinion, Standup Comedy is a comedy art show in front of the audience and speak directly to the audience in a one-way direction. Raditya Dika, a major character in the Indonesian comedy scene, has distinguished himself with his own style and amusing narrative, establishing a substantial presence in the realm of stand-up comedy. Expressive speech acts are crucial in comedy since they provide comedians with a distinct way to communicate their ideas, feelings, and stories (Yule, 2006).

Numerous studies have documented the expressive speech act on stand-up comedy. For instance, Putra and Supriyadi (2020) described the formation of one-liner humor carried out by Raditya Dika. In addition, Faizah and Rustono (2017) discussed the video of the stand-up comedy performance, intending to describe the implications in the discourse of "Cerita Cintaku" by Raditya Dika. In Searle's theory that stated the forms of expressive speech acts are to say thank you, congratulate, forgive, criticize, praise, express condolences.

The significant influence of emotions and self-expression in stand-up communication determines the choice of expressive speech acts in this analysis. This research aims to explore the relationship between linguistic choices and the expression of emotions in stand-up comedy, with a specific focus on expressive speech acts, and investigate whether expressive speech acts contribute to the humor in "Cerita Cintaku" YouTube videos by Raditya Dika

LITERATURE REVIEW

a. Definition of Expressive Speech Acts

In the realm of linguistic philosophy, John Searle's theory of speech acts has played a pivotal role in understanding the multifaceted nature of communication. Among the various types of speech acts that Searle proposed, expressive speech acts occupy a unique position. This article delves into Searle's theory of expressive speech acts, exploring the intricacies of expression and the diverse forms it takes within the framework of language.

According to Searle, speech acts are not merely about conveying information but involve the performance of an action through language. Expressive speech acts, in particular, focus on the speaker's emotions, feelings, or psychological states.

b. Types of Expressive Speech Acts

- a) Emotion-Showing: One of the primary types of expressive speech acts, according to Searle, is the act of expressing emotions. This involves overtly manifesting one's emotional states, such as joy, sorrow, anger, or surprise. The speaker, through linguistic means, communicates their internal emotional experiences to the listener (Guiraud et al, 2011).

- b) Mood-Indicating: Searle identified mood-indicating speech acts as another dimension of expressive language use. In this context, speakers convey their psychological states or moods without necessarily expressing specific emotions. The focus is on indicating the general mood or mental disposition of the speaker.
- c) Aesthetic Judgment: Searle also included aesthetic judgment within the realm of expressive speech acts. This type involves the speaker expressing their evaluative stance on aesthetic matters, such as beauty or artistic merit. By sharing their subjective judgments, speakers engage in expressive acts that go beyond mere informational communication (Norrick, 1978).
- d) Expressive Vocabulary: Beyond specific speech acts, Searle recognized the importance of expressive vocabulary. Words and phrases with inherently expressive qualities, often associated with emotions or subjective experiences, play a crucial role in conveying the speaker's emotional and psychological states (Vanderveken, 1990).

c. Stand-Up Comedy

Stand-up comedy is a form of entertainment where a comedian performs in front of a live audience, delivering a series of humorous stories, jokes, anecdotes, and observations. The comedian typically stands alone on a stage with a microphone, hence the term "stand-up." The primary goal is to make the audience laugh through clever and amusing commentary on various topics (Tomsett, 2018). Here are some items related to stand-up comedy.

a) Timing/ Punchlines

Comedians often build up to a punchline, which is the humorous climax of a joke. Timing is crucial in delivering the punchline for maximum impact (Keisalo, 2017).

b) Observational Comedy

Many stand-up comedians draw material from their own experiences or observations of everyday life, making relatable and amusing commentary (Abraham, 2020).

c) Exaggeration/Comic Hyperbole

Comedians often exaggerate situations or characteristics to create humor. This can involve taking a common experience to an extreme, highlighting absurdity for comedic effect (Rullyanti and Nurdianto, 2019).

d) Relatability

Successful comedians connect with their audience by discussing relatable topics, experiences, and emotions. This connection enhances the audience's enjoyment of the performance (Odmark, 2018).

e) Social Commentary

Some comedians use their platform to provide social commentary, addressing current events, cultural phenomena, and societal norms through a humorous lens (Burt, 2022).

f) Stage Persona

Comedians often develop a unique stage persona or character that contributes to their comedic style. This persona can enhance the delivery of jokes and create a memorable identity for the audience (Dedace, 2023).

g) Call-Backs

Comedians sometimes use call-backs, referring to earlier jokes or themes in their set. This can create a sense of continuity and reward the audience for paying attention (Constantinescu, 2023).

h) Poking Fun at Oneself

Many comedians use self-deprecating humor, making light of their own flaws, mistakes, or quirks. This can endear them to the audience and make the performance more relatable (Tomsett, 2018).

i) Gestures and Expressions

While primarily a verbal art form, physical comedy elements such as facial expressions, gestures, and body language can enhance the overall comedic experience (Rutte, 2021).

In essence, stand-up comedy is an art form that relies on wit, timing, and a deep understanding of human nature to entertain and provoke laughter. Comedians continuously refine their craft, experimenting with different styles and techniques to connect with their audience in a never-evolving comedic landscape.

METHODOLOGY

This study adopted a qualitative research design, specifically focusing on a case study approach. The case study allowed for an in-depth examination of expressive speech acts in Raditya Dika's stand-up comedy, providing a nuanced understanding of the linguistic choices and emotional expressions employed.

The primary participants in this study are the individuals directly involved in the stand-up comedy performances by Raditya Dika. This includes:

a. Raditya Dika:

As the main performer, Raditya Dika's expressive speech acts and comedic techniques will be analyzed. This involves examining how he uses language to convey emotions, share personal experiences, and interact with the audience.

b. Audience Members:

The audience members who attended the live stand-up comedy performances captured in the selected videos are also participants. Their reactions, laughter, and engagement contribute to the overall dynamics of the comedic communication process.

Two videos from the "Cerita Cintaku Youtube series" by Raditya Dika, uploaded on 5 and 9 March 2020, were selected for analysis. These videos showcase both Raditya Dika's performance and the audience's responses. Verbatim transcriptions of the selected videos will capture Raditya Dika's spoken words, as well as the reactions and interactions with the audience.

Utilizing John Searle's framework on expressive speech acts, the analysis focused on both Raditya Dika's expressions and the audience's responses. This included emotion-showing, mood-indicating, aesthetic judgment, and expressive vocabulary. Analyze the identified expressive speech acts to gain insights into how Raditya Dika utilizes language to

convey emotions, engage the audience, and enhance the comedic elements of his performance.

FINDINGS AND DISCUSSION

a. Emotion-Showing

The analysis of Raditya Dika's "Cerita Cintaku" reveals the effective use of emotion-showing speech acts to enhance the comedic experience. Notable instances include:

Data 1 (00:00:14), (00:01:02)
"[screaming]" and "[laughter]"

Context: Raditya Dika employs overt expressions, such as shouting and laughter, to convey a range of emotions. The comedian's tone, intonation, and facial expressions not only manifest joy, sorrow, and surprise but also elicit positive responses from the audience, creating a lively and engaging atmosphere.

Data 2 (00:01:15)
"Wow, I'm surprised. HUH!" ("Wah kaget gue. HUH!")

Context: The expression of surprise through vocal cues and body language adds a humorous touch to the narrative. The use of such emotion-showing speech acts creates moments of comedic tension and release, contributing to the overall humor.

"It's fun. Anjay" ("Seru anjay") and "Oh, me. Anjay!" ("Widih gue. Anjay") Context: The repetition of the term "Anjay" serves as a form of emotional expression, indicating excitement, admiration, or pride. This linguistic playfulness adds a layer of humor through both wordplay and the comedian's expressive delivery.

Data 2 (00:10:33)
"I broke up because I spaced out for 2 minutes." ("gue putus gara-gara meleng 2 menit")

Context: The use of expressive vocabulary, combined with vocal emphasis, conveys the comedian's frustration and disappointment in a humorous manner. The expression of personal feelings adds a relatable element to the comedic storytelling.

Data 2 (00:05:06)
"Toxic" "Anjay"

Context: The discussion of social media comments involves emotion-showing speech acts, revealing dissatisfaction and surprise in response to negative behaviors. The use of "Anjay" accentuates the comedian's emotional reaction to the toxicity observed online.

b. Mood-indicating

Mood indicating, as a type of expressive speech act, plays a significant role in shaping the overall atmosphere of Raditya Dika's "Cerita Cintaku." Notable instances include:

Data 1 (00:04:27)
"Good evening, everyone" ("Selamat malam, semuanya")

Context: During the audience interaction segment, Jovin's greeting serves as a mood-indicating expression. By saying "Selamat malam semuanya" ("Good evening, everyone"),

Jovin establishes a welcoming and positive atmosphere. The phrase doesn't explicitly convey specific emotions but sets a friendly tone, contributing to the overall mood of the interaction.

Data 1 (00:04:45)

"Feels like a birthday. Thank you for coming today; I'm very happy, friends..." ("Berasa ulang tahun ya. Ya, terimakasih uda datang hari ini. Saya senang sekali teman...")

Context: Raditya Dika's statement reflects an overall positive emotional atmosphere without specifying individual emotions. Expressing gratitude and joy, the comedian sets a celebratory mood, aligning with the concept of mood indicating. This contributes to creating a positive and festive ambiance within the stand-up performance.

c. Aesthetic Judgment Speech Acts

Aesthetic judgment as an expressive speech act adds a layer of subjective evaluation related to beauty, art, or other aesthetic matters in "Cerita Cintaku." Notable examples include:

Data 1 (00:01:15)

"This is strange, it's typed. Who brought a typewriter here? Did you bring a printer here? How can there be printed paper?" ("Ini aneh ini diketik dong. Coba siapa yang bawamesin ketik kesini? Apakah anda membawa printer ke sini. Kok bisa ada kertas diprint.")

Context: Raditya Dika expresses aesthetic judgment regarding the appearance of a piece of text or writing. The use of terms like "aneh" ("strange") and "diketik" ("typed") conveys the speaker's personal assessment of the unconventional or unexpected nature of the situation. This commentary offers insights into the comedian's aesthetic sensibilities, particularly concerning the visual presentation and form of written content.

d. Expressive Vocabulary

Raditya Dika employs expressive vocabulary as a key element in creating humor within "Cerita Cintaku." Noteworthy examples include:

Data 1 (00:00:55)

"Crazy, you're really something, another accident? Amen" ("gila lu, parah lu kecelakaan lagi? Amin")

Context: The comedian uses informal language and expressive vocabulary to respond humorously to an unusual audience wish. The use of "gila lu" adds a touch of casual humor, and the inclusion of "Amin" creates a comedic twist, playing along with the unexpected prayer.

Data 2 (00:01:29)

"Woah! It's fun, anjay". ("Wih seru anjay.")

Context: The phrase "Wih seru anjay" showcases expressive vocabulary in expressing excitement or enthusiasm in an informal manner. The use of "anjay" contributes to a lighthearted and playful tone, creating a humorous atmosphere.

Data 1 (00:11:17)

"Simakom. Simakom because of Simakom. Seriously." ("Simakom. Simakom, gara-gara simakom. Beneran.")

Context: The playful abbreviation "Simakom" and its repetition serve as expressive vocabulary, adding a humorous touch to the statement. The repetition creates a comedic exaggeration and a witty play on words, demonstrating Raditya Dika's linguistic playfulness.

Based on the aforementioned data, researchers discovered that comedian Raditya Dika employed at least 4 speech act expressions.

a. Emotion

Raditya Dika effectively utilizes overt expressions such as shouting and laughter, slang word, expressive vocabulary along with his distinctive tone, intonation, and facial expressions, to convey a diverse range of emotions during his performances. These elements not only bring forth feelings of joy, sorrow, and surprise but also contribute to creating a lively and engaging atmosphere. Through this dynamic interaction with the audience, Dika manages to elicit positive responses, enhancing the overall impact of his comedic delivery and fostering a memorable and entertaining experience for those in attendance. This is in line with Cannon (2024), that emotions are the result of physiological reactions to stimuli. In the context of screaming and laughing, the physical act of expressing oneself loudly or through laughter can trigger an appropriate emotional response. For example, laughing may indicate amusement or joy, while screaming may indicate excitement or surprise.

The incorporation of surprise through vocal cues and body language in storytelling adds a delightful and humorous dimension to the narrative. The employment of emotion-laden speech acts, such as expressions of surprise, strategically introduces moments of comedic tension and release. This dynamic interplay of emotions not only engages the audience but also contributes significantly to the overall humor of the narrative, creating an entertaining and enjoyable experience for those immersed in the storytelling. The study of nonverbal communication, including body language and vocal cues, emphasizes their significant role in conveying emotions and attitudes. When these nonverbal elements are used in a playful or exaggerated manner, they can amplify the comedic impact by enhancing the audience's understanding and emotional connection (Laver, 1999).

b. Mood

Jovin's choice of greeting during the audience interaction segment plays a crucial role as a mood-indicating expression. The phrase "Selamat malam semuanya" ("Good evening, everyone") serves as more than a mere salutation; it effectively establishes a welcoming and positive atmosphere. While the specific emotions are not explicitly conveyed, the greeting sets a friendly tone that resonates with the audience, contributing significantly to the overall mood of the interaction. Jovin's intentional use of language demonstrates the importance of subtle yet impactful communication in fostering a positive and inclusive environment during the audience engagement portion of the performance. Besides, Raditya Dika's statement, "Feels like a birthday. Thank you for coming today; I'm very happy, friends..." creates an overall positive emotional atmosphere by expressing gratitude and joy without detailing specific emotions. This celebratory mood, in line with the concept of mood indication, contributes to the creation of a positive and lively atmosphere in stand-up performances. Developed by sociolinguists, politeness theory suggests that language is used to maintain social harmony and avoid conflict. Greetings are considered polite speech acts that contribute to positive social interactions. "Selamat malam/good evening" reflects a polite and considerate way to acknowledge and address the audience, fostering a positive environment (Mao, 1993).

c. Aesthetic Judgment

Raditya Dika shares his aesthetic evaluation of a piece of text or writing by using terms such as "aneh" ("strange") and "diketik" ("typed"). These expressions reflect the speaker's personal assessment of the unconventional or unexpected aspects of the situation, providing valuable insights into the comedian's aesthetic sensibilities, especially regarding the visual presentation and form of written content. This statement is called semiotics in communication. Semiotics examines signs and symbols and their interpretation. Raditya Dika's use of specific terms contributes to the semiotic analysis of the written content, as the choice of words serves as signs that convey his aesthetic judgments and perceptions (Gvoždiak, 2012).

d. Expressive Vocabulary

The comedian responds delightfully to an odd audience wish by using expressive vocabulary and casual phrasing. The use of "gila lu" lends a lighthearted touch, while the addition of "Amin" gives a comic undertone that complements the unexpected prayer. Considering the comedian's use of "gila lu," which can be translated as "you're crazy" in a playful manner, cultural pragmatics become relevant. The choice of such colloquial expressions reflects an understanding of the audience's cultural context and adds a layer of familiarity to the. In addition, the casual way in which "Wih seru anjay" expresses joy or enthusiasm demonstrates the use of emotive words. The use of "anjay" adds to the hilarious ambiance by setting a joyful and playful tone. Pragmatics influences language use, and sociolinguistics explores the social aspects of language. The casual tone in the expression reflects pragmatic choices influenced by the social context. The use of "anjay" may also have sociolinguistic implications, considering its colloquial and playful nature in certain cultural contexts response. Beside that the message has a lighthearted touch thanks to the playful acronym "Simakom" and its repetition, which act as expressive lexicon. Raditya Dika's linguistic playfulness is demonstrated by the repetition, which produces a humorous exaggeration and a clever word play. The repetition of "Simakom" can be understood through pragmatic and semantic considerations, where the repetition contributes to the intended humorous effect by manipulating the meaning and structure of the acronym within the given context (House and Kadar, 2022).

CONCLUSION

Raditya Dika uses speech act expressions to convey emotions, regulate mood, and make aesthetic judgments. The use of open expressions, slang, and different tones creates a variety of emotions, contributing to a lively atmosphere. Surprises, introduced through vocal cues and body language, add tension and comedic release. Greetings create a friendly atmosphere, and express gratitude, thereby creating a positive emotional atmosphere. A comedian's aesthetic judgment reflects his semiotic analysis of the content of his writing. His use of colloquial expressions conveys cultural pragmatics, while casual phrases add a light touch. The repetition of "Simakom" displays linguistic playfulness, contributing to the humorous effect through pragmatic and semantic manipulation.

In addition, emotions are triggered by physical actions, such as laughing or screaming, which can indicate amusement, joy, excitement, or surprise. Nonverbal elements, such as body language and vocal cues, play an important role in conveying emotions and attitudes, enhancing the impact of comedy and the emotional connection of the audience. Politeness theory suggests that greetings such as "Good evening/good evening" maintain social

harmony and avoid conflict, as well as foster a positive environment. Raditya Dika's expressive vocabulary and casual phrasing reveal his aesthetic sensitivity and understanding of the audience's cultural context, enhancing the comedy delivery and overall experience.

REFERENCES

- Abraham, D. (2020). Winning Over the Audience: Trust and Humor in Stand-Up Comedy. *Journal of Aesthetics and Art Criticism*, 78(4).
- Astuti, A., Novitasari, L. & Suprayitno, E. (2023). Gaya Bahasa dalam Kumpulan Cerpen Tak Semanis Senyummu Karya Sirojuth. *Jurnal Bahasa dan Sastra*, 10(1). <https://jurnal.stkipgriponorogo.ac.id/index.php/JBS>
- Atmojo, A. E. P. & Putra, T. K. (2022). Investigating Indonesian EFL Pre-Service Teachers' Conceptions of Culture and Intercultural Competence. *Studies in English Language and Education*, 9(2). <https://doi.org/10.24815/siele.v9i2.22673>
- Burt, M. (2022). Comedians Are Leaders: Comedians' Use of Humor Makes Us Feel Like We Matter. *Journal of Advertising*.
- Cannon, B. W. (2024). The James-Lange Theory of Emotions: A Critical Examination and an Alternative Theory.
- Constantinescu, N. (2023). The Magic of Callback Humor. *Sage Journal*.
- Dedace, R. J. (2023). The Rhetoric of Comedy: Exploring the Language and Humour Styles of Filipino Stand-up Comedians.
- Faizah, N. R. A. & Rustono. (2017). Implikatur dalam Wacana Stand Up Comedy Indonesia Sesi 4 Dodit Mulyanto di Kompas TV. *Jurnal Sastra Indonesia*, 6(1). <https://journal.unnes.ac.id/sju/index.php/jsi>.
- Guiraud, Nadine, Donimique, L., Emiliano, L., Sylvie, P., and Jérémy, R. (2011). *The face of emotions: A logical formalization of expressive speech acts*.
- Gvoždiak, V. (2012). John Searle's Theory of Sign
- House, J & Kadar, D. Z. (2022). Research Report: Cross-cultural Pragmatics. *JOALL*.
- Keisalo-Galvan, M. P. (2017). Picking People to Hate': Reversible reversals in stand-up comedy. *Journal of the Finnish Anthropological Society*.
- Laver, J. (1999). Towards An Integrated Theory of Nonverbal Communication.
- Mao, L. R. (1994). Beyond Politeness Theory: "Face" Re-visited and Renewed. *Journal of Pragmatics*. <http://dx.doi.org/10.1016/0378>
- Mey, J. L. (2001). Pragmatics: an introduction, 2nd ed. *Oxford: Blackwell Publishing*.
- Norricks, N. R. (1978). Expressive illocutionary acts. *Journal of Pragmatics*,
- Ödmark, S. (2018). Making news funny: Differences in news framing between journalists and comedians.
- Papana, R. (2018). Stand Up Comedy Indonesia, Kitab Suci. Jakarta: Media Kita.
- Putra, T. K. & Supriyadi, S. (2020). Cultural Representation and Intercultural Interaction in Textbooks of English as an International Language. *Journal on English as a Foreign Language*, 10(1). <https://doi.org/10.23971/jefl.v10i1.1766>
- Rini, S. & Wagiran. (2018). Humanist Expressive Utterance Function and Form in Teaching Learning Interaction at Vocational High School. *Seloka*, 7(3).
- Rullyanti, M., & Nurdianto, N. (2019). Language Style of Humor on Stand-Up Comedy Video.

- Rutte, A. (2021). Physical Comedy and Charlie Chaplin. *JOALL*
- Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge: Cambridge University Press.
- Tomsett, E. (2018). *Positives and Negatives: Reclaiming the Female Body and Self-Deprecation in Stand Up Comedy*.
- Vanderveken, D. (1990). *Principles of Language Use*. Cambridge: Cambridge University Press.
- Wulandari, R. S. & Harida, R. (2021). Grammatical Error Analysis in Essay Writing. *Deiksis*, 13(1). <https://doi.org/10.30998/deiksis.v13i1.5356>
- Yule, G. (2006). *Pragmatik (Terjemahan Rombe Mustajab)*. Yogyakarta: Pustaka Pelajar.